

The Classical Outlook

VOLUME XXI

APRIL, 1944

NUMBER 7

MEDIEVAL EASTER HYMNS

By RUTH ELLIS MESSENGER
Hunter College of the City of New York

EASTER IS THE oldest festival of the Christian year. In its earliest form it included the celebration of the passion and death of Jesus as well as the resurrection. The name *Pascha* or *Passover* was at first applied both to the crucifixion and to the resurrection. By the fourth century, however, *Pascha* was used to designate Easter Sunday alone, the date of which was fixed by the Council of Nicea, in 325.

To the Christians of all ages, Sunday or the first day of the week has been a commemoration of the resurrection, but the particular Sunday following the crucifixion, which had occurred at the Passover season, signifies the joyful accomplishment of the work of redemption. Hence the associated rites of the lighting of the Easter candle, the Baptism of the catechumens, and the Easter communion, which marked either the Eve of Easter or the day itself. The symbolism of the festival is that of darkness, conflict, and death overcome by light, victory, and triumphant joy.

Lyrical expression in hymns was a natural response to the emotions aroused by the feast; but from the hundreds which were produced in the medieval period only a few can be considered here. They will be grouped as belonging to the early and late periods of the Middle Ages in which they appeared.

Hilary of Poitiers (d. 367), the first Latin hymn writer, has left us an Easter hymn, preserved in part, as follows:

Fefellit saevam verbum factum te caro,
Deique tota vivi in corpus irrui.

It is distinctive as being the first of many to portray the triumph of Jesus over the infernal realm of Death, in accordance with the narrative found in the apocryphal Gospel of Nicodemus. Here is described the descent of the Savior into hell, the divine light which dispels its darkness, the rescue of the just souls imprisoned there, and the ascent of the redeemed into Paradise with their Lord. Hilary employs this theme, which he resolves into one of rejoicing on the part of the individual worshipper who is privileged to share the divine life and resurrection.

Ambrose, Bishop of Milan, (340-397) and not Hilary, however, was the

true creator of the medieval Latin hymn. His poems and those of his followers and imitators were early adopted for usage in Christian services, especially in the monasteries. The three hymns now to be noted represent the Ambrosian style.

Hic est dies verus Dei
Sancto serenus lumine.
Quo diluit sanguis sacer
Probosa mundi crimina.

This poem of eight four-line stanzas, possibly written by Ambrose himself, is

Easter Hymn

By JOHN K. COLBY

Phillips Academy, Andover, Massachusetts

Ex alta turri campanae
Indicunt Pascham superae.
Sub ortum solis consonant,
Et Diem Sanctum nuntiant.

Vestita iam coloribus,
Subridet terra floribus.
Surrexit Christus mortuis
Deique sedet dexteris.

Sed bellis nos perterriti,
Oramus Deum miseri:
Pacem precamur hominum,
Per Iesum Christum Dominum.

found in the oldest extant hymnal manuscript. The thought is centered in the redemptive power of the cross, illustrated by the episode of the repentant thief, and in the mystery of death vanquished by the divine death. The early concept of the paschal festival appears, inclusive of the commemoration of the crucifixion. There is also direct reference to baptism, a rite of the greatest importance at the Easter season. Further treatments of the theme are found in:

Ad cenam agni providi,
Stolis albis candidi,
Post transitum maris rubri
Christo canamus principi.

Clothed in the white robes of baptism, the worshipper is prepared for the rite of communion. The symbolism, derived from the Old Testament narrative of the Passover, culminates in the lines:

Iam pascha nostrum Christus est
Qui immolatus agnus est (1. 12. 13).
The closing stanzas celebrate the triumph over death and the grave.

The third in the Ambrosian series,
Aurora lucis rutilat,
Caelum laudibus intonat,

is also of great antiquity and of universal usage. It was divided into three parts, the second opening with the fifth stanza.

Tristes erant apostoli
and the third with the ninth stanza.
Claro paschali gaudio.

The Gospel narrative is followed with mention of the sealed tomb, the visit of the women, the announcement of the angel, and the subsequent appearance to the apostles of the risen Christ.

The Ambrosian series taken together are characterized by the direct inspiration of Biblical sources and a simple consecration which reflects the attitude of the worshipper.

The figurative beauty of the daily ceremony when the lamps were lighted inspired Prudentius (348-413), who wrote hymns for every part of the day.

Inventor rutili, dux bone, luminis.
Qui certis vicibus tempora dividis.
Merso sole chaos ingruit horridum.
Lucem redde tuis, Christe, fidelibus.

This long hymn of forty-one stanzas, which was written *ad incensum lucernae*, was used in part for the special rite of lighting the candles on the Eve of Easter. As early as the third century it is recorded that lights and tapers were everywhere used for this occasion, and by the ninth century the ritual was established throughout western Europe. Prudentius employs the full symbolism of the light-giving heavenly bodies, the gift of artificial light from the flint, the lamps, torches, and tapers which overcome darkness, closing with the praise of God, the true light.

The springtime of nature was connected with the Easter theme by Fortunatus (530-609), in a poetic epistle of 110 lines addressed to Felix, Bishop of Nantes. Several centos were taken from this poem for liturgical use, among them the Easter hymn beginning with the thirty-ninth line.

Salve festa dies, toto venerabilis aevo,
Qua Deus infernum vicit et astra tenet.

Ecce renascentis testatur gratia mundi
Omnia cum Domino dona redisse suo.

The note of triumph which is sustained

throughout and the superb refrain afforded by the opening lines has made this the greatest of Easter processions.

Between the early period of Latin hymnology and the later period of the sequence, a striking Easter hymn attributed to Fulbert, Bishop of Chartres (d. 1028), should be considered. At this time the militant ideal of medieval knight-hood had been accepted and the Christian warrior is thought of in terms of the feudal soldier. In

Chorus novae Ierusalem the triumph of Jesus over death is celebrated by his armed followers in the *respublica* of the heavenly country, praising the victory of their royal leader.

One must not forget, while tracing the Easter theme in Latin religious poetry, that the Greek church produced a contemporary hymnology of great beauty. John of Damascus (d. 780), a priest of the Church in Jerusalem, was one of the most distinguished of the Greek writers of *canons* or long festival hymns with several subdivisions. He wrote the Golden Canon for Easter, the first part of which opens

Anastaseos hemera.

In its English translation, *The Day of Resurrection*, it is known in all branches of Christianity. As a perfect expression of the Easter theme it has a timeless quality which eludes dating and the changes of poetic fashions.

From the ninth century to the close of the Middle Ages, the sequence dominates Latin hymnology. Originating probably in France, it was used as a trope to the *alleluia* of the mass, which occurs between the reading of the Epistle and the Gospel of the day. Three sequences will be mentioned here, the first composed by Notker (840-912), one of the earliest exponents of the new style, from the musical center of St. Gall.

Laudes salvatori
voce modulemur supplici.

It is a long narrative poem recounting the life and miracles of Jesus climaxed by the resurrection, which is acclaimed by the gladness of nature and of his followers. Sharply contrasted with the earlier hymn style, it resembles a recital in the manner of a music drama. The rhythmic antiphonal phrases are extended and paired but not rhymed. Representative of the early sequence at its best, it is truly poetic in concept and expression.

Two centuries later, Adam of St. Victor, at the Abbey of that name in Paris, a notable school of theology, was writing sequences destined to be equally famous with those of Notker. Among several attributed to him is

Zyma vetus expurgetur
Ut sincere celebretur
Nova resurrectio.
Haec est dies nostrae spei
Huius mira vis diei
Legis testimonio.

The distinctive character of this sequence lies not so much in its versification, but in the wealth of Biblical symbolism which prefigures the resurrection triumph.

The third sequence and the final illustration which has been selected in this group is

Victimae paschali laudes
immolet Christiani,
probably by Wipo, a secular priest of



HYMN TO ST. TERESA

By SANDRO WOOD
Westport, Connecticut

O Virgo generosa.
O Filia Carmeli.
In die lachrymosa.
Sub nube tristis belli.
Nos ducas has per cruces
Ad sempiternas lucas!

O Flos virginitatis.
Cor nostrum direxisti
In viis Deo gratis
Vestigiisque Christi.
Ostende cunctis viam
Ad Jesum et Mariam.

In exitu felici
Fidelis sis Patrona.
Ne dolus inimici
Devertat Christi dona.
Conducas nos in caelum.
Et aufer mali velum.

Gaudete, innocentes
Et omnes restaurati!
Nunc firmi, confidentes.
Aeternae Trinitati
Servitium amoenum
Offerimus supremum.



the eleventh century. Here the poet returns to the simplicity of the Gospel narrative. Two stanzas serve to proclaim the triumphant struggle with death. Two are in the form of a dialogue suggested by the scene at the empty tomb and two celebrate the praises of the risen Lord. Because of its inherent beauty and dramatic quality this sequence was very widely used. It served a dramatic purpose in the *Elevatio* before Easter matins and it also became a part of the earliest liturgical drama, the *Visitatio Sepulchri*. In modern times it has been retained as the Easter sequence in the Roman Missal.

The early stages in the development of the medieval Easter hymn were marked by the use of simple concepts derived largely from Biblical sources. They were direct both in thought and in expression,

and they followed closely the historical development of the feast. In the course of the Middle Ages the theme was elaborated and sometimes overweighted with symbolism. But there is always in the foreground the triumph over death, and at no time is the dramatic quality entirely lost. For the Easter theme is primarily dramatic whether considered as a chapter in the life of Christ, or a part of the Gospel narrative, or a page in the living experience of the believer.



APRIL FOOL

ALTHOUGH THE ROMANS had no "April Fool" Day, they did have a "Festival of Fools." "Stultorum Ferae" was the nickname given to February 17, because on that day a person who had forgotten to celebrate religious rites on the day appointed for his own *curia*, or who had been so "stupid" as not to know upon which day they should be performed, or even to which *curia* he belonged, might make amends at a meeting of all the *curiae*. Ovid (*Fasti* ii, 531-532) says:

Stultaque pars populi, quae sit sua
curia, nescit.

Sed facit extrema sacra relata die.

There must have been a great deal of merriment at the expense of the participants in this ceremony.

Practical jokes are, of course, a prime feature of our All-Fools' Day. That the Romans and Greeks enjoyed this robust form of entertainment is abundantly attested. The pranks of hilarious young men of the circle of Alcibiades made the dark, narrow streets of Athens a hazard to all unwary pedestrians at night. Even royalty often stooped to the practical joke — witness King Lysimachus of Thrace, who frightened one of his followers half to death by putting a realistic wooden scorpion on the cloak of his victim (Athenaeus vi, 246 E).

At Rome, practical jokes seem frequently to have been associated with dinner-parties. We read (Petronius, *Cena* 69) of sumptuous banquets spread out on the festival of the Saturnalia, all the viands of which turned out to be made of clay. The emperor Elagabalus (*Script. Hist. Aug. Elagab.* xxvii, 4) served similar dinners, the foods of which were made of glass; or he invited friends to banquets where there was no food at all, but instead a series of pictures of foods, or embroidered representations of them on napkins. Most lovers of the classics are familiar with the practical jokes of Trimalchio at the monstrous dinner-party described by Petronius. For instance, he served eggs, which he loudly proclaimed were bad, since they had chicks in them; exploration revealed that the eggs were made of meal, and that they were stuffed

THE CLASSICAL OUTLOOK

Entered as second class matter Oct. 7, 1936, at the post office at Nashville, Tennessee, under the act of March 3, 1879.

EDITOR: LILLIAN B. LAWLER, Hunter College, 695 Park Avenue, New York 21, N. Y.

ASSOCIATE EDITOR: W. L. CARR, Colby College, Waterville, Maine

BUSINESS MANAGER: DOROTHY PARK LATTA, 31 East 12th Street, New York 3, N. Y.

SUBSCRIPTION \$1 PER YEAR. Annual fee of \$1 for membership in the American Classical League includes subscription to THE CLASSICAL OUTLOOK.

A special subscription rate for members of \$2.70 includes THE CLASSICAL OUTLOOK and THE CLASSICAL JOURNAL with membership in the League and a regional Classical Association.

Published monthly October to May inclusive by the American Classical League, Vanderbilt University, Nashville 4, Tennessee.

ALL RIGHTS RESERVED

with small birds, delicately cooked (*Cena*, 33). The same host served a profusion of cakes and fruits, which upon being bitten squirted saffron juice into the face of the diner. Elagabalus often asked to dinner eight bald men, or eight one-eyed men, or eight deaf men, or eight gouty men, or eight fat men, for humorous effect (*Script. Hist. Aug. Elagab.* xxix, 3). Sometimes he seated his guests on air-cushions. As they dined, slaves surreptitiously let out the air, with the result that some of the guests were later found under the table (*Ibid.* xxv, 2-3). He kept tame lions, leopards, and bears, all harmless, but of ferocious aspect. He sometimes had the doors of the dining room opened suddenly, admitting these animals; and he ordered them to get up on the couches with his dinner guests, to their great consternation (*Ibid.* xxi, 1). Occasionally, when his guests had drunk themselves into a state of stupefaction, he would have them put to bed in rooms occupied by these tame animals. Upon waking, the guests would find themselves surrounded, apparently, by wild beasts; and some of them actually died of fright (*Ibid.* xxv, 1-2).

But practical jokes were by no means confined to dinner parties. Roman comedy, as it was performed in the theater, must certainly have been full of rough-and-tumble by-play of the practical joke type. For instance, in Plautus' *Mostellaria* 468-469, there must have been considerable by-play as Tranio made the gullible Theopropides and his attendants "touch the earth" to avert the evil influence of a ghost that existed only in Tranio's imagination; and in the same play, 848-857, Tranio evidently made sport of the old man by frightening him with a dog that was not there. When the emperor Caligula made his horse consul of the Roman state, his joke was rather grim than practical; but many of the mighty Caesars stooped to low buffoonery. Above all Elagabalus, as we have already noted, enjoyed this type of joke.

He was fond of sending jars of frogs, scorpions, snakes, or flies to his friends, or, reversing matters, often ordered them to bring him ten thousand mice, or a thousand weasels, or a thousand shrew-mice. He used to command his slaves to bring him a thousand pounds of cobwebs; and in this way he acquired ten thousand pounds of the webs, according to his biographers. At one time he collected a large number of snakes, and then playfully released them among the crowd waiting for the beginning of the Circus games.

The Romans and Greeks, as we know from epic poetry, laughed uproariously when somebody fell flat. We may conclude that they would have enjoyed to the full some of the heartier forms of "April Foolery" indulged in by modern American youth.

—L.B.L.



VERMONT SCHOLARSHIPS

THE UNIVERSITY of Vermont offers each year to prospective freshmen who are not residents of Vermont five scholarships of two hundred dollars each in Greek and Latin. Applicants must have completed at least three years of secondary school Latin with honor grades. Preference will be given applicants who have had four years of Latin. Holders of scholarships will be expected to take courses in Greek and Latin in college.

These scholarships are intended for men and women who desire a classical training as preparation for such professions as law, medicine, business, social service, journalism, education, and the ministry.

Further information and application blanks may be obtained from Professor L. M. Prindle, 380 Maple Street, Burlington, Vermont. Applications and accompanying material must be received by April fifteenth. Awards will be announced before June first.



This department is designed as a clearing-house of ideas for classroom teachers. Teachers of Latin and Greek are invited to send in any ideas, suggestions, or teaching devices which they have found to be helpful.

THE BIRTHDAY OF ROME

Mrs. Hazel K. Pullman, of the Gannett (Kansas) High School, writes as follows:

"On April 21 we celebrate the founding of Rome. We all take our lunches to the high school stadium. There we have a program in which everyone has a part. Some tell stories connected with early Roman history, and legends about the founding of Rome. Others tell of the Olympic Games and other contests in the ancient world. Then we stage some chariot races, discus throwing contests, and foot races, as nearly like those of the ancients as possible."

A PUPIL'S TESTIMONY

Miss Marguerite Pohle, of the Bosse High School, Evansville, Indiana, writes:

"One of the most effective means of presenting reasons for the study of Latin that a teacher can find is to read to her Latin classes letters from former students who have gone elsewhere to school and have found their Latin of value. Pupils will consider the word of a fellow-student of great value. The following letter illustrates the idea."

Miss Pohle encloses a letter from one of her former students who is now in a military academy, preparing for West Point. It reads, in part:

"I was very much surprised to find out how much I am using my Latin here, every day. I wish I could tell all the Latin students who say 'Cui bono?' that here, where we must study and drill all day in preparation for West Point, I use my Latin more than almost anything else I have ever studied. My third-year English course is easy because I have had all the grammar before, in my Latin classes. Spanish resembles Latin a great deal, except that it is easier, and I don't ever have any trouble with either my vocabulary or my grammar. A great many of the chemical names and terms that I have had are Latin-derived, and all I have to do is to analyze the words, and I know their meanings. This is important, for we study four or five hours a day on our lessons outside of class, and even that isn't enough time. We are busy from 6:00 A. M. until 10:30 P. M., but we all love it!"

THE SITUATION TODAY

Professor Henry Montgomery, of Miami University, Oxford, Ohio, writes:

"The classics are going ahead here with a full program. I do not believe this is the moment to reduce the academic sche-

dule any more than is necessary. If the war doesn't last too long, I think we shall all be able to pick up and move along. Possibly there will be some changes, but I have the feeling that teachers of the classics are unusually alert these days, and will not be caught napping."

Professor Lester M. Prindle, of the University of Vermont, writes:

"Though the total number of students in all four of the college classes is down, we have more freshmen taking Latin this year than last."

Mrs. Lily Hawkinson, of the Chaffey High School, Upland, California, writes:

"More boys and girls are studying Latin in Chaffey this year than ever before in the history of the school. I have one student in fifth-year Latin, and thirty-six in Cicero. There are seventy-five in Latin II, and a hundred and eighty in Latin I."

MRS. DOUGLAS TEACHES LATIN

Several teachers have sent in Associated Press clippings and photographs recording the substitute teaching done in a Latin class of the Powell Junior High School, Washington, D. C., by Mrs. William O. Douglas, wife of a justice of the Supreme Court. Mrs. Douglas formerly taught Latin in Oregon.



LATIN FOR TODAY

By GOODWIN B. BEACH
Hartford, Connecticut

WITH ALL THE FERMENT going on today over various educational values and methods, it behooves those of us that believe in the time-tried disciplines and their lasting worth to take accurate stock of ourselves in order to wage a keen and sagacious fight. We have newly gained many recruits, as would appear from recent powerful statements and books. This help from the sidelines must be bolstered by the teaching profession itself, awake to the long-existent faults and to the needed changes. Thus only can these reinforcements be retained and the opposition permanently battered down. It is a question not only of method, but of attitude.

I firmly believe that a successful offence to recover for the ancient languages their due place in the American curriculum requires first that we give over calling both Latin and Greek "dead languages."

Greek has a continuing history as a vernacular, not, to be sure, in the form that Demosthenes and Lysias and Aristophanes spoke, but at least under the name of Greek. Likewise Latin, though not as a vernacular, has been an active language in both the classical and the ecclesiastical forms. It is the living and official language of the great Roman Catholic

Church and of many European universities—at least it was until those universities fell under the cloud of tyranny. What the universities will be when the clouds roll by, we can only guess; and the use of Latin in them hangs thereon.

Furthermore, no language can be called dead if the thoughts of those who used it are as living and vital and important today as are those of Homer, Plato, Aristotle, Vergil, Cicero, Horace, St. Thomas



AN ANCIENT GREMLIN

By HENRY C. MONTGOMERY
Miami University, Oxford, Ohio

AT OLYMPIA there was a round bank of earth known as Taraxippus, "Terror of Horses," which without any apparent cause frightened horses as they passed it in the chariot race, often bringing destruction to the chariots and casualties to the charioteers (Pausanias vi, 15-19). There were many theories as to its origin, one of them being that it was the grave of a legendary charioteer who had been unfortunate in some way or other. Pausanias and also Dio Chrysostom (Or. 32, vol. 1 p. 426 Dindorf) thought that Taraxippus was another name for Poseidon. However, both writers speak of the popular belief that there was a spiteful, surly demon in some way connected with the mound, who caused trouble for the charioteers. The Taraxippus was sometimes represented in art as a dwarf-like figure mounted behind a horseman or a charioteer. His fame spreads, and we find him at Corinth as well as Olympia, and also at Nemea. Tales and explanations of the Taraxippus vary; but quite obviously he was something very like the Gremlin today, who annoys the modern flying chariot and its driver.



Aquinas, and other church fathers.

Let us rather use the term "dead languages" for Etruscan, Hittite, Lydian, and such languages, which are today only beginning to be deciphered and which are utterly hopeless for new composition and conversation, and in which thoughts buried are not even missed.

Hebrew is an interesting example in point. As a spoken language it ceased about twenty-four hundred years ago, although it remained alive in the Bible, among Christians and Jews. In the last twenty years it has again become a vernacular. When Palestine was reopened to Jewish settlement, it was realized by leaders that a national language was needed. As a result of the efforts, I am

told, of one family that loved the old language and was proficient in it, the revival started. The modernization of a language like that, whose literature was confined largely, if not wholly, to religious matters, with no scientific vocabulary, was a formidable task, but it has been accomplished. As far as it would serve, I am informed, the old vocabulary was retained; but for new concepts, where no adaptation or *translatio* was possible, words now generally current in modern languages were introduced and adapted to Hebrew phonology and morphology.

No such task, however, awaits those who wish to speak Latin; for it already has a scientific vocabulary in medicine, law, botany, etc., and most of the terms used for our newer popular inventions are based on Latin and Greek, and are easily adapted and generally understood. I am willing to except some of the new-born branches of science, as I believe they are incomprehensible to most of us, even in English. The terms in these subjects seem not to be scientifically formed, but to be simply jargon.

There is therefore but the need of deciding upon terms; and that happens in vernacular languages, too. Many of us must remember the unconscious struggle when the automobile came in: we had the "horseless carriage," the "devil wagon," and the "buzzbuggy," until "automobile" was generally accepted, then reduced to "auto," and then to some extent replaced by the later name, a bit more "high falutin'," viz., "motor."

There is another point: What about the quick and easy terse phrases of back-and-forth conversation? It is as absurd, when one is handed the bread, to acknowledge it by saying "Gratias tigi ago maximas plurimasque" as to say in English "I extend to you my sincerest thanks." No, the Roman said simply "Benigne," or "Benigne tu (quidem)," or "Recte." Consider Cicero's "De raudusculo . . . multum te amo." That meant simply, "In the little matter of . . . my thanks." If you wish the bread, you need no such rigmarole as "Bene feceris, si mihi panem tradideris," only "Cedo, sis, panem." All such phrases exist in Latin, for the writings of the Romans cover all the activities of daily life, and they used those phrases.

There is today a good and practical reason why we should arouse an interest in Latin, beyond all the good and sound reasons advanced, such as a better command of English, keeping ourselves in the current of our civilization that flows from the Greeks through the Romans to us, etc. That reason is that if we are to impress South America and attain a basis of sympathetic mutual understanding, we can best do so by a deep and sympathetic acquaintance with a stream of culture which is mutual to us. Pro-

essor B. L. Ullman has made this point well in THE CLASSICAL OUTLOOK xix, 5-6. As Professor Ullman indicates, the educated South American has not been culturally impressed with our business men and our Hollywood stars. The background of our southern neighbors, as John Erskine also has reminded us (The Key Reporter, X, No. 1, Winter 1943-44), lies deep in the tradition of Latin civilization in which they "give more attention than we do to the Greek and Latin literatures, and teach more diligently those works which first articulated the humanities and the humanistic philosophies." Thus an emphasis on the old tradition of the humanities assumes not only a practical, but a patriotic complexion. By putting our best foot forward we may by a sympathy of culture enter into a closer relationship politically and commercially with other peoples in our hemisphere.

If, then, we are to arouse interest in Latin, we must apply it, and the valuable material that it offers, to our life of today, and in such a way that the application is readily understood by the student. We cannot longer be content with indifferent teaching or teaching by those who profess another subject, and are tossed into teaching a Latin class because they have had from two to four years of the subject. Such teaching has gone under the ban in modern languages, and must also in Latin. Of course, that type of teaching has arisen because attainment in Latin was considered by educational administrators either impossible or of too slight importance to warrant attention, except to pass a college entrance examination. In the modern languages a teacher is supposed to read, write, and speak. Why in Latin should not teachers be expected to read rather widely, to write, and, I hope, in a few years also to speak? But to do that they must have such phrases as those mentioned above. They should be able to write not only the language of Cicero's orations, but the language of his familiar letters, quite like the cultured Roman's *sermo cotidianus*.

Some one once remarked, "No one can think in two languages." An auditor retorted, "Nonsense!—Provided he knows the terms." Now, let us furnish teachers with these terms of familiar daily conversation, for we shall find then that with some practice they will find Latin no harder to speak than a modern language—much easier, indeed, than some modern languages.

It will be remembered that Quintilian, at the beginning of Book X, in discussing the relative importance of speaking, writing, and reading for the training of the orator, rates speaking highest, and then says that he who does not add practice to his theoretical knowledge "*velut thesaurus clausis incubabit*." There is in my

mind no doubt but that for arousing children's interest Latin phrases that they can understand and can use readily are most valuable. These phrases should relate to daily life, and should be colloquial Latin. From the feeling of power engendered by the control and use of such phrases, the clever teacher of Latin should be able to instill interest and carry the children on, "*dum disciplina vetere moribusque maiorum, etiam inscii, madidi fiant*."

QUEM QUAERITIS

This is the Easter trope attached to the introit of the Mass of Easter, as it appears in a tenth-century manuscript of St. Gall. It was sung responsively in the churches at the Easter season, and from it developed the liturgical drama of the Middle Ages.

Interrogatio (The Angels): "*Quem quaeritis in sepulchro, Christicolae?*"

Responsio (The Women): "*Iesum Nazarenum crucifixum, O caelicolae.*"

(The Angels): "*Non est hic, surrexit sicut praedixerat; ite, nuntiate quia surrexit de sepulchro.*"

THE SLAVE WHO WOULD BE FREE: THE STORY OF SPARTACUS

By CHARLES I. FREUNDLICH
Forest Hills High School, New York City

(Spartacus was a gladiatorial slave who in 73 B. C. led a band of fellow slaves in a spectacular uprising against their Roman masters.)

"Fellow-Thracians, Gauls and all those for whom fate has decreed a cruel exile, we have cause to rejoice! We have broken our chains, we have eluded our masters, we are free once more, ye gods, to breathe fresh air untainted by the sickening smell of the arena.

"We have all suffered much. Who in this throng has not seen the shadow of death time and again in gladiatorial combat? Our life in the training school at Capua has been one long record of physical torment and mental anguish. Yet what we have endured is mere child's play compared with what our lot will be if we are captured. We have put aside the sword of the amphitheatre only to unsheath it again for a war of liberation.

"And victorious we will be! For our cause is just, our courage unyielding."

Thus spoke Spartacus, standing hero-like on a crag in the shadow of Mt. Vesuvius. Hither he had fled ten days

ago together with seventy fellow-Thracians after a daring escape from the gladiatorial training school of Gnaeus Lentulus Batia-tus in Capua near Naples. This school was the most famous in southern Italy, and Spartacus had contributed not a little to its reputation. For several years now he had lived the life of a professional gladiator and had conquered every adversary pitted against him. His owner had made thousands of sesterces in bets. The name Spartacus attracted throngs of spectators. But the climax of his fighting career had occurred about a month before.

It was a hot and sultry afternoon. Spartacus had already finished off two opponents in rapid succession, but the crowd cheered for more. The awnings drawn tightly over the roof of the amphitheatre afforded scant protection from the searching sun. Yet the mob yelled for blood. The third swordsman was ushered in fully accoutered in shining brass and plaited mail. Spartacus adjusted his helmet, selected a new weapon, and took his stance. He kicked some sand over a little pool of blood shed by the last victim. A signal from the referee, and the fight was on. It was not a long duel, measured in minutes. But its fierceness more than satiated the rabble's lust for blood. Cunning as a fox, Spartacus eluded the pointed blade of his adversary, and with equal deftness parried his savage blows. While the other spent his energy in frantic efforts to find his mark, Spartacus patiently waited for an unguarded moment that instinct told him was bound to come. And when it came the crowd cried itself hoarse. Leaping with beast-like fury, Spartacus brought his sword down full strength upon the helmet of his unsuspecting foe. The latter reeled and fell, his shattered helmet rolling off in the sand.

And then the unforeseen happened. Spartacus recognized his victim as his boyhood chum Lysander, the same Lysander with whom he used to clamber up the slopes of Thrace in search of purple grapes and ripened figs, the very Lysander who once saved his life when he was attacked by a wild boar in a thicket near his father's home. Spartacus turned pale as he saw the face of his beloved friend bathed in blood. "Lysander!" he cried, "Lysander, listen to me," and he broke down and wept over the dead body, while the tumultuous mob jeered in derision.

That night in his dark cell he brooded deep and long. This, he resolved, was his last fight in the arena. Escape was the only way out. It was extremely difficult, almost suicidal, yet the mere possibility appealed to him. He had heard of previous attempts of slaves to gain their freedom, all unsuccessful. Yet this did not daunt Spartacus. Rather it spurred him all the more to try his hand in the great cause of liberty. And so that night he brooded in his cell; and from his thoughts,

troubled as they were by the spectre of the dying Lysander, a terrifying and dangerous plan was hatched.

Three nights later the deed was accomplished. Armed only with hatchets and spits that they had secured from the kitchen (swords were never entrusted to slaves except in the arena), about seventy gladiators overpowered their guards and in the silence of the night made good their escape. For two days and two nights, with no sleep and scant food, they trudged through the swamps of Campania. They finally arrived at their destination, Mount Vesuvius, whose volcanic activity was then unknown to the people. This same Vesuvius which a century and a half later was to wreak its havoc in eruption over the cities of Pompeii and Herculaneum, was now the haven for a desperate band of runaway slaves.

The story of the successful escape of the gladiators spread like wildfire through the countryside. Farm slaves of Campania took courage, staged a revolt and fled to the hideaway of Vesuvius. These were for the most part Gauls captured in war. The original band of seventy soon grew to seven hundred.

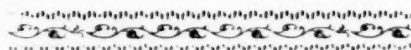
The Roman Senate, however, seemed to discount the seriousness of the uprising. After a short deliberation it condescended to dispatch a hastily assembled army of three thousand men under Clodius. Within a week the army arrived at Naples; and early the following morning they made for the rebel stronghold.

At this point Spartacus displayed the sort of leadership which was to win him many a battle. He not only eluded his would-be conquerors through a ruse, but in a surprise move he attacked them savagely, routed them, and came into possession of much booty. The impossible had happened! The myth of Roman invincibility had been exploded. A Roman army of well-disciplined legionary troops had been worsted—and by whom? By a poorly armed band of ruffian slaves who had been looting the countryside! Victory for the rebels continued in successive battles against different Roman generals. The small, disorganized, motley band of unarmed runaway slaves was fast becoming an army to be reckoned with.

Shame and fear now cast their gloom over the Seven Hills of Rome. A slave army had beaten every Roman legion sent against it. Clodius and Furius, Cossinius and Varinius, Roman generals all, had suffered ignominious defeat at the hands of a gladiatorial slave. Virtually all of southern Italy was in the possession of the rebels. And the end of this threat was not yet in sight. Another Hannibal had come to plague the inhabitants of Rome. Mothers clutched their infants to their breasts, and children trembled at the mere mention of the name Spartacus. The

patres conscripti went into deep session. They passed a law providing for death by crucifixion for every captured slave. For the year 72 the Senate decreed to send out its two distinguished consuls, Lucius Gellius Poplicola and Gnaeus Cornelius Clodius, with a powerful army. The Romans this time were bent on crushing the rebellion at all costs.

Spartacus, however, defeated both consuls, in two separate battles. He continued his northward trek, only to be intercepted again at Mutina (modern Modena) by the



TO THE GODDESS OF FORTUNE ENSHRINED AT ANZIO

By CHARLES CHRISTOPHER MIEROW
Carleton College, Northfield, Minnesota

O diva, gratum quae regis Antium,
Serves Britannos et iuvenum recens
Examen, Germanis timendum.
Purpurei metuant tyranni.

—Adapted from Horace, *Carm.* I. 35

O goddess ruling Anzio.
To whom of old our Horace sang,
Today again—as long ago—
Upon thy nod our fortunes hang.

With Hope and Faith we cry to thee:
Change not thy erstwhile gracious mien;
Spurn not with wanton foot our plea:
As our Good Fortune be thou seen!

And yet, with heavy hearts, we cry:
"The age in which we live is hard.
Our deeds we cannot justify,
And we ourselves are evil-starred."



proconsul Cassius, governor of upper Italy, with a force of ten thousand. The rebels with all their fury smashed the Roman lines, and almost succeeded in capturing Cassius himself.

They were now without opposition, only a stone's throw from their destination, the Alps, their homeland, freedom! But a change of heart took place. Flushed with unprecedented success, and embittered at the Roman lust for conquest, they refused to retreat, now that escape was easy, and demanded a march on Rome. Spartacus had a choice now either of deserting his men or of yielding to their whim. The former was unthinkable. His army now numbered a hundred and twenty thousand. Perhaps the idea was not so fantastic, after all. A march on Rome! To remove once and for all the scourge of servitude! The

thought became more and more fascinating. The about-face signal was given, and the magic word, Rome, danced on the lips of the slaves as they marched on their mission with as valiant a spirit as the crusaders of a later day.

The Eternal City was now within grasp. The cry "Hannibal at the gates!" resounded again with all its horror as it had done a hundred and forty years before. But Spartacus, fortunately for Rome, had other plans. Turning to the east, he moved through Umbria and Picenum into Lucania, where he established his headquarters in the city of Thurii. Here, by trading with pirates, he secured copper and iron with which his men fashioned deadly weapons of war. Thus the lack of arms was remedied, and Spartacus was prepared for further combat. Never again, however, was he to stand in the shadow of the Seven Hills.

Meanwhile, in the camp of the Romans there was a crying need for another Scipio. Finally, after demanding the resignation of the defeated consuls, the Senate conferred full military command upon the praetor Marcus Licinius Crassus, who had gained experience under Sulla and who was later to be a member of the First Triumvirate, with Pompey and Caesar. Eager to receive all the glory for finishing the Gladiatorial War himself, Crassus decided to force the issue with Spartacus immediately. Reinforced by some cohorts drawn from Macedonia and Spain, he approached the stronghold of Spartacus at Mt. Petelia.

The battle that ensued was long and fierce. After several hours of bitter hand-to-hand combat, it was evident that the battle was turning against the slaves. Three long years of incessant warfare and defection in their ranks had sapped the energy and dampened the morale of the rebels. Spartacus, by displays of gallantry, tried to steady his men. Finally, after killing two Roman officers, he was wounded in his side by a lance, and fell on his knees. Surrounded by a number of legionaries, he defended himself with his shield until he died, fighting to the bitter end. The scourge of Italy had at last been vanquished. The gladiator who in three years had met and defeated eight Roman generals and every Roman army sent against him, now lay bleeding in the dust of Mt. Petelia. The slave who yearned to be free was now to rest in eternal peace.

But the cause for which Spartacus fought and died proved to be immortal. Through the centuries the torch of liberty has been time and again held aloft by men of Spartan courage. The American Revolution, the French Revolution, the Russian Revolution, all testify to the fervent desire of man to be free. Today when the forces of fascism again threaten to enslave the world, man's indomitable love of liberty will assert itself, for the spirit of Spartacus lives on.

SOME ASPECTS OF ENGLISH WORD USAGE IN RELATION TO LATIN

By EUGENE S. McCARTNEY
University of Michigan

LONG AGO A GIRL came to my desk after a class and asked whether it was possible for one who was not sitting down to do a thing sedulously. Her manner showed that she thought the question a foolish one, but an English instructor had told his students that *sedulus* meant "sitting," and hence nobody but a seated person could act sedulously. If *sedulus* was applied only to the industrious sitter in antiquity, the aged nurse commemorated on a tombstone (Buecheler, *Carmina Latina Epigraphica*, 1895) must have traveled in a sedan chair as she sedulously followed her grown-up ward about the world:

Occidit haec Libycis comitans nos
grandis ab oris
Per freta per terras sedula dum
sequitur.

There is now general agreement among lexicographers that *sedulus* is an adjective form of the phrase *se(d) dolo*, "without guile," an etymology that was current in antiquity (see, for example, Servius on *Aeneid* ii. 374), but not even an assiduous person has to be sitting down, nor need an incumbent of an office be one who is "lying down" on the job.

Although the English instructor may have derived his (mis)information from Harper's Latin Dictionary, which explains the original meaning of *sedulus* as "sitting fast, persisting in some course of action" (rather than in a course of inaction like that of contemporary "sit-downers"), full credit for a personalized etymology must be given to a little girl whose interest in Latin words and English derivatives had been stimulated in the classroom. On reading that the famous soprano Geraldine Farrar had been greeted with a prolonged ovation she asked in bewilderment: "But why should they boast about her getting an ovation?" Curiously enough, some years after I first became acquainted with this story I heard a group of university instructors discussing whether or not ovation came from *ovum*. Because of its humor such an etymology is preferable to the one offered by Plutarch (*Marcellus* xxii. 4), who derives *ovatio* from *ovis*, "sheep." Too much, rather than too little, knowledge about the word in question has given rise to a serious error in a manual:

"Ovation. In ancient Rome an ovation (*ovatio*) was an inferior triumph accorded to victors in minor wars or unimportant battle. Its character and limitations, like those of the triumph, were strictly limited by law and custom. An

enthusiastic demonstration in honor of an American civilian is nothing like that, and should not be called by its name."

An excellent example of the way a mature scholar may etymologize, with perfect sincerity, to serve his own ends is to be found in an admirable book by a distinguished preacher:

"The words *mental* and *mendacity* come from the same stem, and as one sees how widespread and deep-seated is the use of the mind for self-deception, the etymology seems reasonable."

But *mendacem* esse meant "to be wrong (or in error)," with no necessarily reproachful suggestion, and *mendax*, "faulty," is derived from *mendum*, "defect, fault." Apparently it acquired much of its evil signification through the influence of *mentiri*, "to lie" with intent to deceive, and not through any quirk or native proneness of the mind to evil. The Hoffmann revision of Walde, *Lateinisches Etymologisches Woerterbuch*, to which I am indebted, is interesting on this point.

Periodically and perennially someone who has studied Latin resolves *consensus* into its parts and discovers anew that there is redundancy in "consensus of opinion." He may even ask, with a rhetorical flourish: "What other kind of consensus could there possibly be?" We find Alexander Woollcott saying: "And if I must speak of the 'consensus,' there is no need of my being sheeplike enough to tack on the words 'of opinion.'" So far as my observation goes, the nagging campaign against *consensus* has met with remarkable success. The following quotation is representative of the usage in a metropolitan newspaper that I read daily: "The consensus among the survivors was that a submarine had sunk the *Athenia*."

Perhaps such reformers might quote in support of their position a few sentences like one in Cicero's *De Divinatione*, i. 11: "Nihil, inquit, equidem novi, nec quod praeter ceteros ipse sentiam; nam cum antiquissimam sententiam, tum omnium populorum et gentium consensu comprobata sequor." But in Latin *consensus* generally means "agreement," "unanimity," and "harmony," and most uses of it seem to represent mature judgment and thought rather than mere opinion.

If it is fair to equate *consensio* with *consensus*, then the Romans themselves could speak of a consensus of opinion, and also of a consensus of other things, as we see from the words of Cicero, *De Amicitia* iv. 15: "... voluntatum, studiorum, sententiarum summa consensio."

There are uses of the English word *consensus* that do not record matters of opinion. In my general reading I chance upon such expressions as "a consensus of usage" (employed by the lexicographer Sir James Murray, in *The Schoolmaster's Yearbook and Directory*, 1903), "the consensus of conservative judgment," "the consensus of all notes,"

and "the consensus of a survey." As one may find by consulting the Oxford Dictionary, in the past authors have spoken of "a vast consensus of forces" (1854), "a great consensus of very weighty evidence" (1858), and "a consensus of functions" (1870). If "sustained by a great consensus of opinion" (1874) had been written without the final phrase, would we not feel that the idea, like the dove that flew between the Symplegades, had lost part of its tail? Are "the congressional consensus," "a military consensus," and "the best-informed consensus" entirely satisfactory substitutes for "the consensus of congressional opinion," "a consensus of military opinion," and "the consensus of the best-informed opinion"?

According to the latest Webster (1935), "The expression *consensus of opinion*, although objected to by some, is now generally accepted as in good use." Since the idiom in question is often employed to describe the offhand views of any two or three persons, it would appear to be in more urgent need of attention from moralists than from grammarians. Some effort might also be profitably devoted to the correction of the frequent misspelling *consensus*.

I have several times heard that "grammatical error" is a contradiction in terms because *grammatical* means "in accordance with grammar." This dangerous partial knowledge has a long ancestry, for an octogenarian friend tells me that he was taught the same thing in his boyhood. As one handbook puts the matter, "If we accept the dictum that a grammatical error is an error that is grammatical, should we not agree that an insane asylum is an institution that has lost its reason?" The word *legal* signifies "in accordance with law," but there are likewise legal errors. The root of the trouble with such words lies in unduly restricting the scope of the suffix *-alis*, which means "pertaining to," "having to do with." A grammatical error is, therefore, an error in a matter of grammar.

May a woman marry (cf. OF *marier*, L. *maritare*, from *maritus*) a man, or must she be married to him? Let us see the verdict returned by etymology and a narrow outlook: "In speaking of the ceremony it is proper to say that he married her (*duxit in matrimonio*), and not that she married him, but that she was married to him; and the proper form of announcement is—Married, Mary Jones to John Smith. The etymology of the word agrees entirely with the conditions of the act which it expresses. To marry is to give, or to be given, to a husband, *mari*." (R. G. White, *Words and Their Uses, Past and Present*, 1927, p. 125.) It may also be noted that the clergyman "marries" the contracting parties.

In the sporting world and on the sports page the use of *alibi* in the sense of "excuse" is here to stay. It is a handy word for athletes, who may even make a verb of it and *alibi* mistakes or defeats. An occasional college student has been accused of majoring in "alibiology." In *The Marks of an Educated Man*, pp. 237-238, Albert Edward Wiggam thus records his rebuke of a boy for not having made a serious effort to improve his English: "You have been loafing for three years; now you have no alibi." Doubtless the greatest restraining influence against such a slipshod extension of meaning is the widespread knowledge of what the original Latin word signifies.

As a tyro editor over a score of years ago I made my first and only attempt to apply a handbook rule to the effect that *convene* is intransitive by virtue of its etymology. My effort met with the dismal failure that it deserved. The author of the manuscript, which had to do with the early history of our country, pointed out that our forefathers gave the president power to "convene Congress," and he declared, *non irridicule*, that "to convoke Congress" is unconstitutional!

A word that has fared badly at the hands of verbal fundamentalists is the adjective *dilapidated*, the plight of which I have already noted in THE CLASSICAL OUTLOOK, 'xx (1942), 29-30. There are purists who would restrict it to an original meaning that they have merely postulated.

To judge from the examples I have given and from others in my collection, most of the words that cause us to betray a narrow or a mistaken linguistic viewpoint are those with obvious (or supposedly obvious) etymologies. Latin derivatives such as *ambition*, *candidate*, *cardinal*, *sincere*, *stipulation*, and *tribulation*, which require some special study of ancient manners, customs, and habits before they can be thoroughly understood, seldom enlist the sympathies of self-appointed word wardens.



ISOCRATES IN 1944

It is interesting to see a periodical as modern as the Teachers' Digest devoting a generous amount of space in its February, 1944, issue to a translation from Isocrates. The passage is the one in which the great Greek orator defines an educated man, stressing the importance of character. The Digest took the translation from the Minnesota Journal of Education.



A BIRTHDAY

According to tradition, Romulus founded the city of Rome on April 21, 753 B. C. If your classes would like to have a program in honor of the anniversary of the city, you will find material for it on page 75 of this issue.

THE SCRIPTS OF PRE-HELLENIC GREECE

By ALICE E. KOBER
Brooklyn College

THE ANCIENT GREEKS had a saying, "All Cretans are liars." What the original reason for the statement may have been we do not know, but the Greeks of classical times explained it by pointing to the ridiculous claims put forth by the Cretans. They said that Zeus was born in Crete, while the rest of Greece agreed, more or less, that he was born in Arcadia; they insisted that Crete had once ruled the Aegean, when every Greek knew it was an island of little political or commercial importance, and quite outside the current of Greek civilization; finally, to cap the climax, the Cretans asserted that *they* had invented writing, when every school-child knew that Cadmus had brought writing to Greece, and that Cadmus was a Phoenician!

After the whole question of the origins of Greek civilization had been re-opened by Schliemann's dramatic discoveries at Troy and at various places on the Greek mainland, archaeologists discovered that the Cretan claims were justified. The birth of the god later identified with Zeus was celebrated annually in a Cretan cave long before the Indo-European Zeus was known on the mainland; Homer's Crete of the Hundred Cities and the power of Minos who was mighty enough to exact tribute from Athens became entirely credible when the ancient civilization of Crete and its mainland off-shoots were uncovered by archaeological expeditions sent by Greece, Britain, France, Germany, Italy, Sweden, the United States, and others to excavate promising sites; and, perhaps most significant of all, Arthur J. Evans' reiterated assertion that the ancient Cretans had possessed writing before the Phoenicians existed was proved beyond question, not only by his finding of thousands of inscriptions in the course of his own excavations at Knossos, but by the subsequent discovery of similar documents at almost every major site excavated. Amphorae inscribed with Cretan signs were actually found on the Cadmeia, the acropolis of Thebes, named after its founder, Cadmus the "Phoenician."

The first evidence that the Cretans possessed writing was presented to the world in Evans' *Cretan Pictographs and Prae-Phoenician Script* almost fifty years ago (it was published in 1895). We still cannot read a single sign. We cannot help envying ancient scholars, who, when confronted with the same problem, took it in their stride, as the following story shows.

In the thirteenth year of the reign of Nero a severe earthquake occurred in north-central Crete, in the region of Knossos.

Not long afterward some shepherds found that the earthquake had opened up a "tomb" and among the debris there they discovered a "tin" chest containing documents written on "bark." (A parenthetical observation is necessary here: "tomb" need only mean that the find was made below ground level; "tin" may refer to the decomposed lead with which the Cretans lined their wooden chests; "bark" probably describes the rough and crumbly appearance of clay tablets). The shepherds brought the find to their master, who in turn brought it to the governor of Crete. It is likely that this occurred while Nero himself was making his triumphant progress through Greece, giving concerts and recitations, and winning laurel wreaths for his artistic prowess. When the discovery was brought to his attention, he took one look at the documents, and, with the unparalleled scholarly intuition displayed only by Emperors whom no one can contradict, immediately decided that they were Phoenician, and ordered his scholars to translate them at once. The learned gentlemen went to work and in a very short time indeed (Nero reigned from Oct. 13, 54 A.D. to June 9, 68 A.D., less than fourteen years) produced a translation. According to this, the inscriptions embodied the diary of a Cretan called Dictys, who, by a fortunate coincidence considering Nero's love for the story of Troy, had not only lived at the time of the Trojan War, but had accompanied the hero Idomeneus to Troy, and had been thoughtful enough to write an eye-witness account of the events there. This had been buried with him, Egyptian fashion. Needless to say, Nero was well satisfied, and, after rewarding the scholars suitably, had a Greek version of the documents placed in his library under the name of Dictys.

Fragments of the Greek work have been found among the Tebtunis Papyri, but the account given above comes from the preface of a fourth-century Latin version made by a man called Septimius, who is otherwise unknown. Libraries still adopt Nero's classification and list the work under the name Dictys Cretensis. Its literary value is on a par with its credibility.

Lest anyone think that only the ancients have tried to translate the Minoan inscriptions, it must be pointed out that translations of the inscriptions found in modern times have also appeared; according to one, the language of ancient Crete was Greek (F. Melian Stawell, "A Clue to the Cretan Scripts"); according to another, it was Semitic (Hans Blaufuss, "Kaphtor"); and according to a third, Basque (F. G. Gordon, "Through Basque to Minoan"). Others could be mentioned. None, however, have succeeded in satisfying linguists. The Minoan inscriptions still present an unsolved problem.

The difficulties that confront the

would-be decipherer of an unknown script in an unknown language are practically insurmountable without outside assistance. True, ancient Egyptian can be read to-day, but only because the Rosetta Stone was found. This contained a decree written in three different systems of writing, Greek, Egyptian demotic and Egyptian hieroglyphic; and, in addition, Coptic, a language still spoken in Egypt, helped to clarify the language used. The cuneiform writing of the ancient Sumerians, taken over by the successive conquerors of the Tigris-Euphrates basin, was used for many languages. Scholars here were helped by bilingual documents and the fact that some of the inscriptions were written in known languages or, at least, in languages which belonged to well-known groups, Semitic or Indo-European.

In the case of Minoan we do not have such clues.

The inscriptions themselves fall into six major groups, and, in addition, there are several isolated documents which do not belong to any of the groups. While all have certain signs in common with others, the shapes of the signs and the numbers of signs used differ from group to group. We may summarize the most important facts about the six major groups as follows:

I. Craftsmen's marks. Date— indefinite. Localities— not fixed. Number of inscriptions— indefinite. Number of signs— indefinite. Material inscribed — wall blocks, bottoms of pots, bone, faience, etc. Content of inscriptions— identifying marks to help masons, potters, etc.

II. Pictographic and Hieroglyphic A and B. Date— Middle Minoan. Localities— eastern and central Crete. Number of inscriptions— 200. Number of signs, 150. Material inscribed— gems, seal stones, clay. Content or use of inscriptions— signets, identifying labels, inventories, titles, etc.

III. Linear Class A. Date— 1600-1400 B. C. and earlier. Localities— eastern and central Crete. Number of inscriptions— several hundred. Number of signs— over 100. Material inscribed — clay, stone (especially libation tables), religious objects, etc. Content or use of inscriptions— inventories, dedications, etc.

IV. Linear Class B. Date— last phase of the Palace at Knossos, 1600-1400 B. C. Locality— Knossos only. Number of inscriptions— 2500. Number of signs— 60. Material inscribed— clay tablets, a few seal impressions. Content or use of inscriptions— inventories.

V. Mainland.

(1) From Pylos. Date— Mycenaean, 1200 B. C.? Locality — Pylos only. Number of inscriptions— 600. Number of signs— 60. Material inscribed— clay tablets. Content or use of inscriptions— inventories.

(2) From elsewhere. Date— Mycenaean. Localities — Mycenae, Thebes, Tiryns, Eleusis, etc. Number of inscrip-

tions— 100? Number of signs— indefinite. Material inscribed— shoulders and necks of vases. Content or use of inscriptions— dedications, names, contents?

VI. Cypro-Minoan. Date — Mycenaean (perhaps earlier). Locality— Cyprus. Number of inscriptions— uncertain. Number of signs — uncertain. Material inscribed— pottery, seals, terra-cotta balls. Content or use of inscriptions— uncertain.

Since much of the material found has never been published, the information in our summary is not completely accurate. It is in all cases an approximation based on the published inscriptions, and statements about those still unpublished. It will serve to give a general idea of what has been found, but must not be treated as though it were complete or entirely reliable.

The Phaistos Disk, which is unique, has been omitted, as well as some inscriptions found in the Near East, an inscribed gold plate from Sicily, and some other inscriptions which may be related to the Minoan, but belong to no special group.

A glance at the summary will show that only two of the groups listed are homogeneous geographically and chronologically: Linear Class B and the Pylos inscriptions. All the others include inscriptions found in various places and extending over a considerable range of time. Since we have no way of ascertaining whether all the inscriptions of such a group record the same language or the same dialect of a language, they cannot be handled in the present state of our knowledge. Since only a few of the Pylos inscriptions have as yet been published, this group must also be omitted at the present, although it shows so many similarities to Linear Class B that it is safe to assume it shows a later stage of a similar language. About 200 inscriptions of Linear Class B have been published. It is with these, therefore, that anyone who attempts to decipher the inscriptions must begin.

We have some clues to help us. Unfortunately, none are useful until more is known about the inscriptions we have, but they will be valuable at a later stage of the work.

For the language of ancient Crete, Greece gives us some assistance. There are many place names in Crete and in Greece, especially in those sections inhabited in pre-Hellenic days, which are neither Indo-European or Semitic. These often have parallels in Asia Minor. Mycenae, Tiryns, Athens, Knossos, Corinth, Ida, to name only a few of the hundreds possible, are such names. Many of the names known to us from mythology and legend also belong in this category: Artemis, Apollo, Atreus, Peleus, Minos, Rhadamanthys, are examples. Hundreds of culture terms, especially the names of plants, animals and the names of tools and instruments seem

to have been borrowed by the Greeks from the earlier pre-Hellenic people. We still use some of them to-day, for instance: *narcissus*, *hyacinth*, *absinthe*, *dithyramb*, *arachnid*, *labyrinth*. Certain Greek suffixes like *-inthos*, *-ynthos*, *-eus*, *-ssos*, *-mbos*, are found so frequently in words whose etymology is unknown that it can be stated as almost a certainty that words with these suffixes are of pre-Hellenic origin. Occasionally an ancient lexicographer like Hesychius will tell us the meaning of a name; Britomartis, for example, the name of a Cretan goddess, meant "Sweet Maid." All this will be very useful some day.

Egyptian papyri give us another clue that is of no use as yet, but may be some day. One of the papyri in the British Museum, No. 10059, tells how a certain disease may be warded off by repeating a charm in the Kefti language. If the Egyptian word *Kefti* refers, as many people think, to the ancient Cretans, we have here, perhaps in garbled form, a sentence in Minoan. Another Egyptian record, also in the British Museum, No. 5647, seems to have been a school tablet. On one side, under the heading "To Make Kefti Names," we have a list of non-Egyptian names, which may be Cretan. Unfortunately, they have little resemblance to any Cretan names known to us from mythology or literature.

For the writing itself, we have a clue, albeit not a very good one, in the Cypriote syllabary. This syllabary was used in classical times on the island of Cyprus to write Greek, as well as some unknown language. The syllabary consists of some fifty-five signs. There are five vowel signs, for *a*, *e*, *i*, *o*, *u*. The other signs each stand for a syllable consisting of a consonant and a vowel; there are, for example, signs for *sa*, *se*, *si*, *so*, *su*; *pa*, *pe*, *pi*, *po*, *pu*; and so on. The consonants used are *p*, *t*, *k*, *m*, *n*, *l*, *r*, *j*, *x*, *s*, *z*, *v*. If all the possible combinations had existed, there would be sixty-five signs. Some do not appear. There are signs for *za*, *ze* and *zo*, but not for *zi* and *zu*. *V*, *j*, and *x* also appear only in some of the possible combinations with vowels.

Some of the signs in this syllabary resemble or are identical with signs found in the Cypro-Minoan script of pre-Hellenic Cyprus, which is one of the six major groups of Minoan writing listed above. It is reasonable to suppose that this syllabary of classical times is related to the earlier pre-Hellenic type, but unfortunately the remains of Cypro-Minoan are too scanty to give us much help.

The Cypriote syllabary of classical times was obviously designed for a language quite unlike Greek. There is no distinction made in the writing between voiced, voiceless and aspirated consonants. The sign for *pa* is used for *pa*, *ba* and *pha* of Greek. In the same way, *t* is used for *t*, *d*, *th*, and *k* for *k*, *g*, *kh*. When a word ends in a

consonant, the sign for the consonant and *e* is used (se for final *s*; me for final *m*, etc.). Elaborate rules are necessary in the case of consonant clusters, since the Cypriote syllabary does not have any separate consonant signs.

These differences may have considerable significance. They may indicate that the language of pre-Hellenic Cyprus made no distinction between voiced, voiceless and aspirated consonants; that final consonants were not used; and so on. This may be useful provided it can be shown that the language of pre-Hellenic Cyprus was also the language of pre-Hellenic Crete and Greece. If the languages were different, however, this information is of little use.

At this time, therefore, we can say only one thing with certainty: the ancient Greeks did the Cretans an injustice. All Cretans were not liars. They sometimes told the truth. In the last fifty years we have established the fact that they used writing long before the rest of Greece knew what it was. If we can learn to read it in the next fifty years, we shall be doing very well. We may not find an eye-witness account of the fall of Troy, since most of the available inscriptions seem to be inventories, but we shall find out what some of the Cretan names were, perhaps what gods they worshipped, and we may clear up the much-debated question of whether Minos, the son of Europa and Zeus, was also Minos the father of Ariadne. Some of the inventories contain lists of men and others lists of women. It is hardly likely that the name of Theseus will appear there, but some interesting light will be shed on what we now know only through legend and mythology. Some day the decipherment of the Minoan inscriptions will turn Greek pre-history into the history of pre-Hellenic Greece.

BOOK NOTES

Note—Books reviewed here are not sold by the American Classical League. Persons interested in them should communicate directly with the publishers. Only books already published, and only books which have been sent in specifically for review are mentioned in this department.

Language Teaching in Wisconsin Public High Schools. By Frank J. Klier. Madison, Wis.: State Department of Public Instruction, 1943. Pp. 78. One copy free to any teacher, upon request.

This study presents certain important facts which were true of the teaching of foreign languages in the high schools of Wisconsin in January, 1942. The investigator had the cooperation and the financial support of the State Department of Public Instruction and of four other interested organizations. The preface was written by John Callahan, State Superintendent of Schools. The purposes of the

study, as stated in the Foreword, were: "To fill a gap in curricular information; to facilitate planning; to stimulate interest in language study; and to guide future teachers." The present bulletin is a "simplification" (p. 5) of a longer, unpublished research paper.

The results reported and discussed in this study were obtained from a questionnaire sent to every teacher of a foreign language (Latin, German, Spanish, French, Polish, or Italian) in the public high schools of Wisconsin. There was (*mirabile dictu!*) a hundred-percent return. The data secured are concerned with enrollment, teacher judgment of trends, attitudes of parents and pupils toward high-school language programs, the preparation of language teachers, teaching loads, teachers' tenure and salaries, teacher objectives in language study, and aids and methods in language teaching. In a final chapter the author presents his own convictions about the importance of languages in war and in peace, together with suggestions to administrators and teachers as to ways of making clear, to parents and pupils alike, the values of foreign languages in present-day American education. The following quotation from page 67 clearly indicates the author's opinion: "Languages are unique in that they do not concern only a part of a human being's life and experience; they give expression to life and experience, and therefore they concern the whole person. Thus they cooperate with Social Studies, English, Speech, Art, Geography, History, Home Economics, and others; that is, they cut across all departments and yet complement instead of competing with the others."

The author is conscious of the limitations and weaknesses of a study based exclusively on returns from a questionnaire (see pp. 8, 45, *et passim*). However, the study has some faults that might well have been avoided. For one thing, the percentage of pupils studying each of the languages (Table VI) is misleading when this percentage is compared with percentages given in previous surveys, inasmuch as in the present survey seventh-, eighth-, and ninth-grade pupils in forty-eight junior high schools are included in the total "high school" enrollment used as the base. All that can be said is that these percentages show the relative number of pupils studying each of the foreign languages in January, 1942. The percentages reported are: Latin, 7.0%; German, 2.2%; Spanish, 1.9%; French 1.4%; Polish, 0.3%; Italian, 0.2%. The distribution of Latin students by years was: In first-year Latin, 52%; in second-year Latin, 40%; in third-year Latin, 5%; in fourth-year Latin, 3%. For each of the other foreign languages an even higher proportion of the students was enrolled in first- and second-year work.

The data reported also show that at least one foreign language was offered in

59.25% of the public school systems of the state. Latin led with 48% of the schools, German was second with 19%, French was third with 15%, and Spanish was fourth with 7%. Teachers reported trends toward a slight decline in enrollments in Latin and German, a considerable decline in French, and a considerable rise in Spanish.

This reviewer finds Chapter VII, which is concerned with teacher objectives in language study, the least satisfactory part of the report. He believes that three changes in the questionnaire would have greatly increased the value of the returns. First, instead of one list of objectives there should have been two: one of the "ultimate objectives," and the other of the "immediate objectives." This distinction was carefully made in the *Report of the Classical Investigation, Part I* (Princeton University Press, 1924), and in Coleman's *The Teaching of Modern Languages in the United States* (Macmillan, 1929). Second, more care should have been given to the statement of the objectives so as to avoid overlapping. Third, the teachers should have been directed to evaluate the objectives on a scale of, say, 1 to 10, instead of being asked to rank the objectives. With this item in the questionnaire formulated as it was, this reviewer would doubt the reliability of much of the data secured on teacher objectives and the value of the conclusions drawn from these data. Surely few, if any, teachers of Latin, for example, if given an adequate opportunity to express their opinions, would rate "the ability to write the language correctly" higher than "the improvement of English vocabulary and grammar," as this study indicates they did (pp. 47 and 51).

Teachers of Latin, as they read this bulletin, can hardly avoid suspecting that the author is none too familiar with the literature available on the teaching of Latin. They will find no reference to the *Report of the Classical Investigation*, although there are repeated references to studies made in connection with the Modern Language Investigation. There is no mention of any handbook on the teaching of Latin. There is no mention of *The Classical Journal* or *The Classical Weekly*. In short, among the seventy-one items in the List of References (Appendix II), only three refer specifically to Latin—namely, an article written by Professor Agard of the University of Wisconsin, published in *THE CLASSICAL OUTLOOK* in December, 1942, and two bulletins prepared by the late Professor Sabin when she was at the University of Wisconsin in 1915.

This study represents an immense amount of arduous work, and, in spite of certain faults, will doubtless prove to be of great value to administrators and teachers. Similar studies might very profitably be made in other states.

—W. L. C.

Notes And Notices

The March, 1944, issue of The National Geographic Magazine contains two interesting articles on Greece illustrated with photographs. In addition, there are thirty-two paintings, reproduced in color, of reconstructions of ancient Cretan and Greek life and history. All of this material is of great value for the teacher of classics and of ancient history.

The February, 1944, issue of the Bulletin of the Pennsylvania State Association of Classical Teachers contains an impressive array of letters from men and women in the armed forces of the United States, all of whom testify to the value of Latin in their war work.

In School and Society for February 5, 1944, pp. 90-91, appears a challenging article, "Some Reflections on Latin and English," by A. M. Withers.

MATERIALS

Professor John W. Spaeth, Jr., of Wesleyan University, Middletown, Conn., calls attention to an amusing "Horatian ode" in two stanzas, made up entirely of modern trade names and technical terms, strung together in meaningless but sonorous juxtaposition, in a recent issue of a trade journal. The publication is called "Silicate P's and Q's" and it is sent free upon request by the Philadelphia Quartz Company, 121 South Third Street, Philadelphia 6, Pa. The number is the first issue of Volume 24, "First Month, 1944."

American Classical League Service Bureau

Dorothy Park Latta, Director

N.B. Do not send cash through the mails. If you send cash and it is lost, we cannot fill your order until the lost cash is replaced. Please send stamps, money orders, or check (with a 5c. bank service charge added) made out to the American Classical League. In these times all of us are being asked to pay cash for our purchases. If you must defer payment, please pay within 30 days. Please order carefully by number, title, type (poster, mimeograph, pamphlet, etc.). Material ordered from the Service Bureau is not returnable. After two trips by mail the material is too damaged for resale, and the Service Bureau, a non-profit making organization, cannot afford this loss. In complying with these requests you will help the League and its Service Bureau immeasurably. Please note the new address of the Service Bureau is Vanderbilt University, Nashville 4, Tenn.

The Service Bureau has for sale the following previously published material.

VERGIL

Mimeographs

47. The Ethics of Vergil. A summary. 10¢

85. The Inferno of Dante. A commentary on the sixth book of the *Aeneid*. An outline for the use of teachers. 10¢
113. A Test for the Vergil Class on Contents and Points of Style. 10¢
115. A List of Words Occurring Ten Times or More in the First Six Books of the *Aeneid*. 10¢
136. Some Experiments in Teaching Vergil. 10¢
258. Contracts in the Teaching of Vergil. 5¢
261. Some Suggestions for Scansion. 10¢
293. Topical Method in the Study of Vergil. 10¢
306. A Written Lesson for a Review of Rhetorical Figures in Vergil. 5¢
346. Plan for a Vergil Notebook. 10¢
350. Vergil as a Magician. 10¢
366. Books Which May Prove Interesting to Vergilian Readers. 5¢
367. The Teaching of the *Aeneid*. 10¢
376. A List of Inexpensive Prints for a Vergil Notebook. 10¢
384. Greek Names in the *Aeneid* with Sample Declensions. 10¢
391. Two Ancient Summaries in Verse of the Twelve Books of Vergil's *Aeneid*. 10¢
392. Some Ancient Epitaphs of Vergil. 10¢
397. Quotations from Vergil of Interest to Farmers. 10¢
405. Some Examinations for the Vergil Class. 10¢
437. An Examination for the Vergil Class. 10¢
447. Latin Prose Lessons Based on Vergil's *Aeneid*, Book I. 10¢
450. A List of the Mythological Characters in Vergil's *Aeneid* Which the Pupil Should Know. 5¢
489. Read Vergil by Ear. Scansion. 10¢
501. A Valentine Party in a Vergil Class. 10¢
528. A Mid-Term Test for a Vergil Class. 10¢
559. A List of Twelve Successful Projects for the Vergil Class. 5¢

Supplements

1. The English Pronunciation of Proper Names in the First Six Books of the *Aeneid*. 10¢
2. Some Allusions in English Literature to Vergil's *Aeneid*. 10¢
50. Sight Passages from Latin Poetry. 10¢

Bulletins

- XIV. Dido and Aeneas. A pageant drama. 35¢
- XV. Vergilian Papers. 20¢
- XVII. Suggestions for Teachers of Vergil in Secondary Schools. \$1.00
- XVIII. A Journey Through the Lower World. A pageant based on Book VI of Vergil's *Aeneid*. 20¢

- XXVIII. A Bibliography of Vergil. 50¢

Pamphlets

30. Vergil. Prophet of a New World. 10¢
35. Song. In Vergilium. 5¢
40. Vergil and Roman Civilization. 10¢
44. Three Lectures: "Vergilium Romanum Te Salutamus," "The Spirit of Vergil," "The Influence of Greek Thought on Modern Life." 10¢
46. The Epic of Rome and United Italy. The Vergilian Epic. 10¢

LATIN CLUB BULLETIN

Bulletin XII. The Latin Club. By Lillian B. Lawler. The 1944 edition is now ready. Again this valuable bulletin has been revised and enlarged with new material added throughout. Price. 60¢

CUT-OUT MODEL OF A ROMAN KITCHEN

A cardboard reproduction of one of a series of six Roman models on display in the Service Bureau. The Roman kitchen when assembled measures approximately 17½" x 13" x 14" high. It comes in a single, flat sheet, and the various pieces are to be cut out, folded, and glued together. Simple directions for assembling and coloring certain parts are included. 75¢

PICTURES FOR FRAMING

Pictures for the Latin Classroom. This set of 21 pictures (9 x 12 inches with margins) is taken from the large, handsome cuts used in the Latin calendars. Subjects include sculpture, painting, and Roman scenes, such as Romulus and Remus and the Wolf, the Centaur, the Atrium, the Mulvian Bridge, the Theatre at Tusculum, etc. Printed in sepia on cream pebbled paper. Price of set in a cardboard case, \$1.00.

AWARD

A specially designed sterling silver Junior Classical League key with space on the back for engraving. This award is intended as a mark of recognition for high scholastic standing or for meritorious service to the chapter. Orders must bear the teacher's signature. Price, \$2.20.

EASTER

252. Parts of a Liturgical Play in Latin from the Tenth Century. 10¢
426. An Easter Pageant in Latin. Tableaux accompanied by reading of Scriptures in Latin. 10¢
582. An Easter Program. 5¢

THE BIRTHDAY OF ROME

551. A Trip Through Roman History. A burlesque skit for the celebration of the Birthday of Rome. 10¢
581. Suggestions for Celebrating the Ides of March and the Birthday of Rome, April 21. 10¢

MAY DAY OR SPRING FESTIVALS

592. Some Suggestions for May Day or Spring Festivals. 10¢

FRANCES ELLIS SABIN CLASSICAL BOOKS

THE RELATION OF LATIN TO PRACTICAL LIFE — This book contains material for answering in a concrete and effective way the high school boy's question, "What's the use of Latin?" Contains many illustrations and sample charts and posters. Price, \$2.00, plus postage.

CLASSICAL ASSOCIATIONS OF PLACES IN ITALY — A book containing about 575 passages from Greek and Latin literature (with the translation) originally designed for the use of travellers in Italy. Because of its many interesting stories about Greek and Roman life, the volume will prove useful also in secondary schools and colleges. *It will provide a clearer picture of the romance and history of many places now prominent in the news. An ideal gift for that boy or girl in the service or your local camp library or U.S.O. center.* Maps and pictures: 525 pages. Price, \$3.00, plus postage.

CLASSICAL ALLUSIONS IN THE NEW YORK TIMES — A compilation in the form of a bulletin of 48 pages, printed in black with the allusions in red, with 22 pictures, designed to show that our acquaintance with our classical inheritance from Greece and Rome illuminates lines in our newspapers of today which would otherwise be unintelligible. Price, 50¢, plus postage.

* * *

Orders should be sent to M. R. Sabin, Jonesboro, Tennessee.



ULLMAN AND HENRY LATIN FOR AMERICANS

develops to more opportune levels for American boys and girls today those values of the study of Latin which relate to the American way of life and its ancient origins.

FIRST BOOK—\$1.84—SECOND BOOK—\$2.40

(list prices subject to discount)

Send for illustrated booklet

The Macmillan Company

Dallas : Atlanta : San Francisco : New York : Boston : Chicago

Ready to meet today's renewed interest in Latin

HEATH'S HIGH SCHOOL LATIN PROGRAM

Foundation Texts

CARR AND HADZSITS'S
THE LIVING LANGUAGE
A Latin Book for Beginners

CARR, HADZSITS, AND WEDECK'S
THE LIVING LANGUAGE
A Second Latin Book

WEDECK'S
THIRD YEAR LATIN

CARR AND WEDECK'S
LATIN POETRY

PHARR'S
VERGIL'S AENEID

Extensive Reading Texts

BROWN'S
MODERN LATIN
CONVERSATION

MAXEY'S
CORNELIA*
ACTA MUCIORUM*
A Second Latin Reader

FAY'S
CAROLUS ET MARIA*

MAXEY AND FAY'S
A NEW LATIN PRIMER*
* In the Heath-Chicago Latin Series

D. C. HEATH AND COMPANY

Boston

New York

Chicago

Atlanta

San Francisco

Dallas

London